



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS

Entered as second-class mail-matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE - \$3.00
Canada - 3.35
Foreign Countries - 3.75
Single Copies - .10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII, November 1, 1919, No. 2

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

THE BURLINGTON MAGAZINE

An early picture by Nicolas Poussin, "Israelites Worshipping the Golden Calf," is reproduced as the frontispiece of the September number of the Burlington Magazine, and is ably commented on by J. H. Johnstone. Other interesting articles, admirably illustrated, are: "A Bracket Clock by Ahasuerus Fromanteel," by Herbert Cescinski; "Some Enamels of the School of Godefroid de Claire," by H. P. Mitchell; "A Stauroteca at Urbino," by Luigi Serra; "Some Notes on the Petrograd Tapestry Works," by A. Polovtsoff and V. Chambers; and "Additional Notes on the Etchings of Andrew Geddes," by Campbell Dodgson.

The frontispiece of the October Burlington is a reproduction of an Italian XII century silver reliquary head, with explanatory text by Sir Martin Conway. The following articles are accompanied by fine illustrative plates: "A Work by Veit Voss," by Wm. A. Baillie-Grohman; "The Landscape Drawings of Dürer," by Frank Weitenkamp; "The Exhibition of Far Eastern Art at Amsterdam," by H. P. E. Visser; "English Furniture of the Cabriole Period," by H. Aray Tipping; and "The Origin of the Drawloom used in the making of Early Byzantine Silks," by J. F. Flanagan.

The Burlington Magazine may be obtained from James B. Townsend, American agent, 15 E. 40th St., N. Y.

CORRESPONDENCE

"Can Such Passions
Dwell in Celestial Minds?"

Editor American Art News,
Dear Sir:

In your issue of Sept. 13, there appeared a letter refuting a previous statement made by someone through your columns, that "There is a report of 40 resignations from the National Association of Women Painters and Sculptors since the last exhibition." The letter you published in refutation states that "There were only four resignations," and the letter is signed "The Executive Board."

Whether those who resigned are 4, 40 or 44 is unimportant. Let the Executive Board answer the presentment of the facts that caused those women to resign. That is the issue.

Very truly yours,

Margaret R. Cole
Phila., Oct. 21, 1919.

The museum of Tours, in the archbishop's palace there, has been ransacked by burglars, who stole a picture by Delacroix, valued at \$20,000.

PENNELL'S AMUSING EXPOSE

It has remained for the amusing

Joseph Pennell, who always recalls

to us Artemas Ward's description of

his educated Kangaroo, to reveal

the real motive of the organizers

of the new Society of American Paint-

ers and Sculptors, who are dissatis-

fied with the veteran Academy of De-

sign, and have decided to flock by

themselves and hold their own ex-

hibition as a protest against the

methods of the Academy. This motive

and purpose Mr. Pennell states in a

letter to the N. Y. Eve. Post, head-

ed "An Offshoot" (of the Academy),

and we use Mr. Pennell's own words,

"the proper representation of Amer-

ican engraving and the giving of ex-

hibitions, in which the graphic and

plastic arts will be shown all over

the country, etc."

So all the arguments of Jonas Lie,

George Bellows, and others to which

the press has given such extended

notice as to the wrongs of the Acad-

emy Jury system etc., as the reason

for their defection, have nothing to

do with the question. It is, accord-

ing to Mr. Pennell, himself a litho-

grapher and etcher, and consequently

most vitally interested in the foster-

ing of the graphic and plastic arts,

the exclusion of these arts from the

Academy shows that inspires the move-

ment.

We shall probably therefore soon

find some other of the "defection-

ists" arguing that the motive for the

new movement is the exclusion from

Academy shows of woodcarving, in

which branch of art one of them may

be interest, etc.

But seriously, and while we ap-

prove of the admission of the graph-

ic and plastic arts in Academy ex-

hibitions, isn't it just a trifle

selfish and egotistical for Mr. Pen-

nell to base his argument for the de-

fection of himself and his fellows

from the Academy, on the fact that

his personal "ox is gored?" We wond-

er whether or not Mr. Pennell's fel-

lows, and, especially Messrs. Lie and

Bellows, like his placing them in

such a position? We had thought from

their arguments that there were

weightier and broader issues involv-

ed in the present movement and con-

troversy than the failure to have

representation at Academy shows of

the work of the lithographers and

etchers, and notably that of Joseph

Pennell.

MCBRIDE NOT SATISFIED

Mr. Henry McBride, art critic of the N. Y. Sun, inveterate foe of the National Academy, who has called one of its recent exhibitions a "Vacuum" and therefore not worthy of notice in his columns, strange to say, is not satisfied with the recent breaking away from the Academy, in a way, of the Progressives in that Institution, and considers that even these half-way seceders are not sufficiently progressive. He writes as follows:

"The new society, in fact, is a compromise between the Independent Society, which erects no barriers to talent of any kind, and the Academy, which erects so many. It might seem, if a jump toward freedom were intended, that a more markedly progressive group than the present self-elected one might easily be assembled. It does include, of the younger men, Gaston Lachaise, Henry McFee, Samuel Halpert, Leon Kroll, Boardman Robinson, Rockwell Kent, Elie Nadelmann, Hunt Diedrich and Maurice Sterne; but it should have and could have more of such. The preponderance of names upon the roster is academic. If the atmosphere of the new society's exhibitions is to remain academic, then it will have slight excuse for existence. One Academy is enough."

OBITUARY

Sir Ernest Albert Waterlow

Sir Ernest Albert Waterlow, late President of the Royal Society of Painters in watercolors, died Oct. 25 last at Hampstead, England.

Sir Ernest Waterlow, born in 1850, was knighted in 1902. He was a noted landscape painter and received the Turner gold medal in 1873. He became a Royal Academician in 1903.

George Howell Baker

George Howell Baker, the Welsh figure and landscape painter and art lecturer, died recently in England, aged 45. He is represented in the art galleries of Cardiff, Swansea and Aberystwyth and showed at the Paris Salon and at a number of Lon-

don galleries. The late Sir Ernest Waterlow considered the symbolic and imaginative quality of his work, "unique." He was a man of versatile talent and did carving, etching and silverpoint. His best known oils are "Joan of Arc," the "Angel of Pity," "A Window in the Woodlands," "Serpent in the Wilderness," and "In Memoriam."

Henry Koopman

Henry Koopman, head of H. Koopman & Son, dealer in art objects, died Oct. 25, at his N. Y. home, aged 71. Mr. Koopman was frequently called as an authority by the Government in appraising imports of art.

William A. Ransom

William A. Ransom, the well-known art dealer, collector and connoisseur of Los Angeles, died in that city Oct. 17 last. He was born in Rochester, N. Y. in 1856, had a studio in N. Y. city from 1888 to 1890 and made annual trips to Europe to collect art works and pursue his art studies. He had a large acquaintance among foreign and American artists, and among his closest friends were Tamburini, Verstechagin, Robert Hillingsford, Thomas Moran, and the late Ralph Blake-lock, Stanford White and Paul de Longpre. The firm will be continued by Mr. Dan E. Ransom, son of the deceased.

Alfred Philippe Roll

Alfred Philippe Roll, one of the most distinguished of modern French figure and portrait painters, whose large "The Singer" depicting a sweet, serious-faced, young woman standing in a church choir loft singing a devotional solo, a most impressive work, and who was President of the French National Society of Fine Arts, died in Paris Monday last. He was born in Paris, about 1845, and studied under Gerome and Bonnat, first exhibiting at the Salon of 1870, where he showed "Environ of Paccarat" and "Evening."

Mrs. Alexander H. Wyant

Mrs. Alexander H. Wyant, widow of the distinguished American landscape painter, died Monday last, at an advanced age, at her home at Arkville, N. Y. Mrs. Wyant was a pupil of her husband, and a landscapist of no mean ability. After her husband's death, she was constantly called upon to authenticate his pictures and signed several with a stamp followed by her initials. She had no children.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for October 1, 1919.

State of New York, County of New York:
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Aaron Altman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:

Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor, James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, Aaron Altman, 15 E. 40th St., N. Y. C.

2. That the owners are: American Art News Co., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Alicia B. Du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Walsh, 30 Pine St., N. Y. C., and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona de owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

AARON ALTMAN

Business Manager

Sworn to and subscribed before me this 24th day of September, 1919.

HARRY I. STEVENS

Notary Public

My commission expires March 30, 1920.
(SEAL)

CARSON PIRIE SCOTT & Co

THE GALLERIES

Display at all times, collections of important paintings by some of the most prominent American, Barbizon and Dutch masters. Included at the present are works of

Geo. Inness
A. H. Wyant
R. A. Blakelock
Wm. Keith
J. Francis Murphy
Bruce Crane
Childe Hassam
Willard Metcalf
Geo. M. Brueistle
Guy Wiggins
Elliott Daingerfield
Martha Walter

Paul Dougherty
Wm. Ritschel
Louis Paul Dessar
F. C. Friescke
Chas. Melville Dewey
Geo. H. Bogert
Henry Golden Dearth
L. Harpignies
Felix Ziem
E. Pieters
Franz Charlet
J. B. C. Corot

Karl Buehr
Walter Ufer
Oliver Dennett Brover
Edgar Cameron
Wm. Clusman
Lucy Harttrath
Indiana Giberson
Pauline Palmer
Chas. Francis Browne
Chas. Dahlgreen
Robert Henri
Victor Higgins

From point of variety as well as pricings, the many collections on exhibition here are worthy of your special interest.

FIFTH FLOOR, NORTH